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BULLETIN

OF THE DIVISION OF
ART & ARCHAEOLOGY

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CONTENTS

<i>A Greek Grave Relief.</i> By J. W. GRAHAM, M.A.(AC.), PH.D.(J.H.U.), Curator of the Greek and Roman Department	2
<i>A Seventeenth Century Sketchbook.</i> By GERARD BRETT, M.C., M.A. (OXON.), Curator of the Modern European Department	4
<i>Mourning Women at the Funeral of Maya.</i> By WINIFRED NEEDLER, B.A., Curator of the Near Eastern Department	10
<i>Recent Palestinian Accessions.</i> By A. D. TUSHINGHAM, B.A.(TOR.), B.D., PH.D.(CHICAGO), Head of the Division of Art and Archaeology	16
<i>A Greek Bronze Patera.</i> By NEDA LEIPEN, DIPL.PHIL., Assistant, Greek and Roman Department	18
<i>Some Recent Accessions in the Department of Ethnology.</i> By KENNETH E. KIDD, M.A., Curator of the Department of Ethnology	21
<i>Pictographs from Quetico.</i> By SELWYN DEWDNEY	23

A GREEK GRAVE-RELIEF

SAVE FOR the word "cemetery" (Greek, *koimeterion*, "sleeping-place"), we seem to have inherited little in our modern practices of burial from the ancient Greeks.

Today the place of the dead is carefully secluded from the world of the living and punctuated with gaunt shafts of stone carved, it may be, with some conventional pious cliché. But Greek cemeteries were clustered outside the city's gates and along the roads leading out into the country. Often the graves were provided with a stone bench where the passer-by might rest, and take time to read the names of the dead and admire the sculptured marble figures.

Thousands of years before the Greeks, it is true, the Egyptians provided their tombs with sculptured figures of wood or stone. But the contrast in purpose is instructive. The Egyptian did not set up these figures where they could be admired; instead he concealed them as thoroughly as possible in a hidden chamber in the heart of the tomb-structure so that they might stand the best chance of survival as a final refuge for the soul. To assure the soul therefore that these sculptured effigies were the "real thing" they were made to resemble the dead closely — beauty was at best a secondary consideration; and they were represented not in any passing activity of daily life but sitting or standing, with a certain passive expectancy, as if they were prepared to await the dawn of some Egyptian Eternity.

The Greek, on the other hand, had little or none of the hope that inspired the Egyptian of any pleasant resumption of life's enjoyments in some Other World beyond the River. Perhaps he believed that when a friend — or even a stranger — read his epitaph and looked at his sculptured image he might experience a kind of vicarious glow of life renewed. And if his image resembled some being of almost divine beauty and grace rather than his humble earthly self, then so much the better!

Thus the dead youth might be shown in all the vigour of his patriotic valour striking down his country's foe, while the gentle mother, wife, or daughter might seem to be admiring once again the necklace or the earrings that had brought her pleasure in the world of the living. The latter is the theme of the handsome relief which has recently come into the Royal Ontario Museum (Plate I).¹

Standing on the left, the servant-girl, dressed in a plain long-sleeved chiton or tunic, holds a small jewel-casket, while her mistress opens the lid to gaze wistfully at the pretty things she must leave behind her. Over the belted, short-sleeved chiton she wears a matronly mantle, one end of which is thrown over the back of her head, while the other lies in a twisted fold

across her lap and covers her legs to the ankles. Both her ears are pierced with holes, evidently for metal earrings which have now disappeared.

The chair on which the lady sits is a simple backless affair with turned legs, and she helps to support herself in her gracefully erect position, half-turned toward the spectator, by resting her left hand on the seat of the chair. Her feet, sandle-shod for the long journey, rest on a foot-stool.

The two figures are half set within, half project beyond, a shallow architectural niche with flat pilasters crowned by simple capitals on either side. On the peak of a low pediment above the niche is a siren, only partly preserved, in low relief.² The siren frequently appears on Greek grave-reliefs representing, in origin, the soul-bird; but by the time of our relief sirens were evidently thought of as "the friends of the soul of the dead, which they guide toward Hades, making it forget by their songs the joys of life now lost, or they are associated as well with the grief of the survivors, and mingle their voices with the lamentations of the funeral dirge."³ On a smooth band immediately below the pediment the name of the dead lady, Iostratē, is carved in well-formed letters:⁴

Ι Ο Σ Τ Ρ Α Τ Η

The sculptural execution is typical of good Attic work of the early fourth century B.C. and is of particular importance to our collection as the only large and well-preserved piece of Greek sculpture from the "classical" period of Greek art (that is, earlier than about 300 B.C.) which we at present possess. The attitudes of the two figures are pleasingly easy and graceful, the folds of the garments are harmoniously expressed, and the features, especially of the dead woman, have a simple charm.

The scene is similar in its general arrangement to that of the well-known grave-relief of Hegeso, one of the very finest examples preserved to us of the art of the Greek tombstone carver.⁵ For the most part, of course, the sculptors of the Attic grave-reliefs were capable artisans rather than gifted artists, and they naturally imitated and borrowed freely from each other. It is not particularly surprising, therefore, that a similar though somewhat larger and less well-preserved tombstone than ours is, or was, in the Carapanos Collection in Athens.⁶ The Athenian relief is not only very close in the attitudes of the two figures, the forms of the backless chair, foot-stool, etc., but even in the detailed arrangement of the garments, particularly in the twisted fold of drapery lying across the lap of the older woman and hanging down just below the seat of the chair, and in the little piece of cloth projecting above her left wrist at the extreme right edge of the relief.⁷ So close is the style, indeed, that it is probable that both reliefs were carved by the same man.

We may feel sure that the soul of "Iostrate" is pleased with the attention

her image is once again receiving in a time and a land far distant from those in which she lived!

J. W. GRAHAM

NOTES

1. The relief was acquired by the Museum in 1956 (No. 956.108) on the Reuben Wells Leonard Estate fund, and is said to have been discovered, no doubt near Athens, in recent years. The maximum height of the stone is about 1.35 m. (3' 5½") and the width about 0.59 m. (1' 11"); it is roughly 0.13 m. thick; the niche opening measures approximately 1.02 by 0.48 m. The only portion of any size now missing is at the lower right where most of the chair-leg has disappeared; the slab has been sawn, not too skilfully, into two pieces across the middle, evidently for easier transport. Small chips have been anciently broken from the left pilaster capital and left end of the pediment; from the casket and right hand and upper arm of the girl, and from the legs, right foot, and both hands of the woman; none of these chips has been restored. The stone is apparently Pentelic marble weathered irregularly to a pleasing brownish tint due to the iron-oxide content, as in the Parthenon; the weathered surface is preserved everywhere except possibly for a little cleaning of the face of the seated figure.
2. There were no acroteria on the corners of the pediment.
3. Collignon, *Les statues funéraires dans l'art grec*, pp. 216 f.
4. The name is not otherwise known in Attic prosopography, and apparently it does not occur elsewhere; but its formation seems quite normal.
5. Conze, *Die attischen Grabreliefs*, I, pl. XXX, no. 68; Richter, *Sculpture and Sculptors of the Greeks*, fig. 429.
6. Conze, *op. cit.*, pl. XXXIII, no. 71. Compare also the seated figure (alone preserved) on the Thespian funerary relief of the first quarter of the 4th century B.C. in the National Museum in Athens, Picard, *Man. d'arch. grecque, la sculpture*, III (1948), pp. 175 f., fig. 52.
7. Curiously, on our relief there is no trace of the left hand of the servant seen supporting the inner edge of the casket on the relief illustrated in Conze, *op. cit.*, no. 68.

A SEVENTEENTH CENTURY SKETCHBOOK

THIS SKETCHBOOK was acquired by Dr. C. T. Currelly, the first Director of the Royal Ontario Museum of Archaeology, from a dealer in Florence in 1904. It contains forty-nine sheets, two of them being stuck together to make the apparent total of forty-eight. The sheets have been loosely bound in a strong paper cover with thin leather over it; their average size is 9 inches by 6¾ inches. They are of a uniformly coarse lined cream paper, without watermark; additions of varying size, on other types of paper, have been made. Almost all have bad water stains, and some are torn.

The inner side of the front cover (Plate 2A) bears the inscription "Opera del Sig^{re} Pietro da Cortona quello che fece laltare delli Sig^{ri} Forsia (?) nel domo di Carrera . . . sotto vi e il Suo Siggilo . . . Laurenti. a del vero." Like the other inscriptions in the book, all except one by the same writer, this is in a Cancellaresca hand. The writing here and throughout is bad, and in

places wholly illegible; the spelling is erratic. The hand cannot be dated at all accurately, and could be of any date between 1550 and about 1750. At the bottom of the page is an impression of the seal referred to: the emblem of a bird seated on the bough of a tree.

The following is an abbreviated inventory of the copies and drawings in the book.¹

- 1A. Original or probably original drawings, mostly of Roman helmets and trophies; pen and ink and wash, pp. 1ro, 2ro, 2vo (Plate 3 C), 3ro, 45ro, 45vo, 46ro, 46vo.
- 1B. Drawings similar to known paintings by Pietro da Cortona; pp. 23ro, pencil (Plate 4 A) (cf. Voss, *Malerei des Barock in Rom*, 1924, pp. 264, 545), 44ro, pen and ink and wash (Plate 4 B).
2. Copies of Roman Imperial Reliefs of Trajan, Hadrian, and Marcus Aurelius; pen and ink and wash, pp. 4ro (Strong, *Scultura Romana*, 1923, fig. 157), 5ro (*ibid.*, fig. 122), 6ro (Plate 2 B) (*ibid.*, fig. 163), 7vo (*ibid.*, fig. 162), 8ro (*ibid.*, fig. 154), 9ro (*ibid.*, fig. 153), 12ro (*ibid.*, fig. 131-2), 13ro (*ibid.*, fig. 135; in pencil), 14ro (*ibid.*, fig. 155), 16ro (*ibid.*, fig. 89), 20ro (*ibid.*, fig. 161).
3. Other Roman Imperial reliefs or statues; pen and ink, pp. 6vo (Reinach, *Rep. Stat.*, I, p. 267, 2), 8vo, 10ro (Reinach, *Rep. Rel.* III, p. 320, 2), 10vo, 15ro (Strong, pl. XIV), 17ro, 25vo, 26vo (Reinach, *Rep. Rel.*, III, p. 292, 2), 30vo (Strong, pls. III-V), 32ro (*Papers of the B.S.R.*, II, pl. 100a), 32vo and 33ro (Reinach, *Rep. Rel.*, III, p. 217, 1-3), 34vo (Reinach, *Rep. Rel.*, I, p. 338, 24-5), 36ro (Reinach, *Rep. Rel.*, I, p. 340, 29), 37ro (Cichorius, *Die Reliefs der Trajanssäule*, pls. II-III), 38ro (*ibid.*, pl. II), 39ro (*ibid.*), 40ro (*ibid.*), 41ro (*ibid.*, pl. III), 42ro (*ibid.*), 43ro (*ibid.*), 45ro (*ibid.*), 47ro (Anderson Spears, and Ashby, *Architecture of Ancient Rome*, pl. XXVIIIb.) 48ro (*ibid.*).
4. Copies of the Roman Renaissance frescoes of Polidoro and Maturino on the facades of the Palazzo Milesi and Palazzo Bufalo, Rome (Maccari in Jannoni: *Secolo XV-XVI. Saggi di Architettura e Decorazione Italiana*, pl. 5-6); pencil and chalk on grey paper. On the back of page 34 is a notation in white chalk "Opera del Sig^{re} Pietro da Cortona"; pp. 12vo, 19ro (*ibid.*, pl. VIII) 25ro (unidentified; possibly the same as Hermanin, *Bolletino d'Arte*, 1907, part vii, pp. 10-11, No. 130044, by Polidoro), 27vo (Plate 3 B) (Maccari, *ibid.*, pl. 7), 30ro and 34ro (*ibid.*, pl. V-VI).
5. Copies from Justus Lipsius, *Polioreceton*, 1594; 26vo (Plate 3 A) (from "De Catapultis"), 28vo (Plate 2 C) (*ibid.*), 29vo (*ibid.*), 31vo (from "De Ballista"), 35vo (from "De Turribus", not a direct copy), 36vo (*ibid.*, a direct copy).
6. Drawings by Hands other than the first; 13vo, 17vo, 22ro, 29ro; probably 21vo.

There are two features of the book which deserve mention. The first is that all the traceable monuments among the copies, with one possible exception, are in Rome itself; it is this that gives the book much of its interest, as helping to indicate what Imperial and Renaissance monuments were used by the seventeenth-century art student. The second is that some of these drawings are on the pages of the book, while others are additions—in some cases clearly after the book was made up in its present form. None of these additions is an original drawing.

Of the various problems raised by the book, two are most important—How many artists' work is shown and who were they? and When were the sheets assembled and by whom? In answer, we may say that the book contains work by at least three hands. The first and most important can be traced on a number of drawings which seem to show a chronological division. Four stages of development are shown; the first consists only of copies of Roman sculptures, and both in style and quality shows an early stage (Plate 2 B); in the next two stages the drawing is technically better and has more depth, and the figures show more feeling and personality, although all are still copies. In the fourth, original work is introduced. To this group belong seven drawings, four of them Roman in inspiration but clearly Renaissance in conception, the fifth a copy from the Polidoro fresco on the facade of the Palazzo Milesi, the other two perhaps original. One of the latter (page 23ro) is an incomplete drawing resembling part of the Pietro da Cortona "Sacrifice to Diana" in the Galleria Barberini, Rome. The other (page 44ro) is a sketch for, or a detail of the same painting. It may also be a copy from a Roman original for it appears on the same page as one of the groups of trophies from the base of the Column of Trajan, a drawing by the first Hand with which it has much in common.

The second Hand is responsible for two drawings of heads of animals; the third for two early eighteenth century figure sketches.

This suggested division covers everything except the Polidoro and Maturino copies. The technique of these is different from anything else in the book and in view of the chalk notation on page 34, already referred to, these copies must be regarded as the work of Cortona. The problem then is whether the front page inscription refers to the whole book or only to these. Can we in fact identify the artist of any of the drawings? It is clear that these two inscriptions are undateable from the type of writing, but the attribution may still be accurate as referring to the first Hand as well as to the Polidoro and Maturino copies. The book is later than 1594, the date when the relief shown on page 5ro (and inscribed "in Campidoglio") was moved to a public place in the Palazzo dei Conservatori as well as that of the publication of Lipsius' "*Poliorceticon*." Further, the presence of the two details from the Templum Solis Aureliani, on pages 47ro and 48ro, makes it certain that the hand responsible for them covers the years after 1616. The

colossal fragment to which this end of the pediment and frieze belongs, now in the garden to the Villa Colonna, formed part of the so-called Torre Mesa. This was standing in 1616, when Giovannoli made a drawing of it, but collapsed some time between 1623 and 1644, during the Pontificate of Urban VIII.² Even apart from the foliage and the general appearance of decay of the drawing on page 48ro, it is quite impossible that the drawings should have been made when the monument was standing.

This, however, is the only external evidence of either date or origin. Attempts to track down both the biographical details given in the cover inscription, and the seal, alleged there to have been Cortona's, have been unsuccessful. The information given by Cortona's early biographers is very slight.³ We know that he first came to Rome in 1614, but the evidence on his work as a student there is scanty. Both Pascoli, *Vite de' Pittori*, 1740, and Passeri, *Vite de' Pittori*, 1772, refer to its having been concentrated on Michelangelo, Polidoro, and ancient statues and reliefs, notably the base of the Column of Trajan, but the value even of this is diminished by the fact that these were the objects of study of many, if not most, seventeenth-century art students in Rome.

The internal evidence is more helpful. Some of the drawings are clearly students' work, and we should not expect to find them paralleled elsewhere. But six of the seven drawings attributed to the last stage of the first Hand do suggest Cortona. Four of them, those on pages 1ro, 2ro, 3ro, and 46vo are original drawings of arms and armour, and bear a great likeness to examples dating from his middle period; it is in keeping with the relationship of the last with the first stage of this Hand that these parallels should date from the 1630's and 1640's rather than from Cortona's student days after 1614. The sketchbook pages are nearest to the "Alexander and Darius" of about 1630,⁴ and "The Four Ages" in the Palazzo Pitti in Florence, of which the first two paintings date from 1637 and the last two from 1640. With the last of them, "The Age of Brass," the extent of the parallel in the general grouping and in detail of arms and armour is remarkable. In the foreground of the picture is a heap of arms and trophies comparable to those on three pages of the sketchbook; to the right a group which might be based on Aurelian relief scenes such as those of two other pages; to the left rear a scene with a High Priest, set in front of a circular peripteral temple, which has many of the elements of yet another page.

Even more significant for our purpose are two other drawings of the same stage of the first Hand. One is a pencil drawing resembling part of the left half of the picture Cortona painted for Francesco Barberini in 1653⁵ (Plate 5 B); the other a detail of the altar and vase in the centre of it. On a first glance the first of these might be a drawing after the picture rather than in preparation for it. Close comparison of the two, however, reveals that they are by no means identical in detail, and that in each case of divergence the

picture shows the more satisfactory and finished arrangement.⁶ The figures of the sketchbook page, notably in the faces, bear a clear resemblance to those in some of Cortona's drawings, and one of these in the Dyce Collection in the Victoria and Albert Museum (Dyce No. 200; Plate 5 A) is another version of the same subject. This shows two altars, each served by a Priest similar to the figure in the sketchbook, set in front of a circular peripteral Temple, as is the altar on this page in the sketchbook. Both altars are thronged with worshippers bringing animals for sacrifice. This drawing and the sketchbook scene (Plate 5 A and 4 A), though different versions of the subject, are very close. Each of the altars in the drawing is similar to examples in the sketchbook, and behind the Temple in both cases there is the same type of foliage. The figure seated on the ground by the altar and turning to face the Priest, of the picture and the sketchbook, also appears, turning in the other direction, at the right hand altar on the Dyce drawing. It seems to the writer that, given the inscriptions on the front cover and on page 34, this evidence does make it most likely that this first Hand was that of Cortona.⁷

There remain the problems presented by the present form of the book: when were the sheets and drawings assembled, and by whom? There is a good deal of reason for supposing that the book was made up some time, but probably not very long, after Cortona's death, from a miscellany of sheets and drawings, some loose, others perhaps already in book form. The pages are homogeneous throughout, and there can be no doubt that they all come from one and the same source. There are three series of page numbers, one on the recto and the other two on the verso, the first of the latter having been crossed out to make way for the second. The numbers on the recto, perhaps the earliest, are very faint and incomplete; the two verso sets agree for the first eight pages; after that they diverge radically for the first part of the book, but run parallel after page 30. The second, allowing for the numbering of the added pages, is complete up to 54; the first is so different from it between pages 9 and 30 that we cannot help supposing that the sheets, once numbered in one series, were later made up anew and numbered in their present form.

The final evidence for the theory that the book is later than its contents lies in the inscriptions. There are thirteen of these; eleven, possibly twelve of them by one writer, the last certainly by another. By the first writer are that on the cover attributing the book to Cortona, and the topographical inscriptions; by the second a single word "Balista," on page 31vo. Neither can be dated at all accurately within the years between 1669, when Cortona died, and about 1750, the end of the period to which this form of writing is likely to belong. The biographical references in the cover inscription are facts unlikely to have been remembered for long, and suggest a date soon after 1669. On the other hand many of the topographical statements are

inaccurate. Only four of them can ever have been right; four are certainly wrong and one must be classed as doubtful. This last appears to be wrong, but neither the source of its subject nor the date when it came to the locale given in the inscription is known. Three others cannot be checked. The reliefs on two of them are not now in the place given in the inscription, but their past history is not known. The twelfth and last inscription is not decipherable.

One more point on the inscriptions remains. Examination of that on page 12vo, one of the inserts with a Polidoro copy, reveals that the "I" of the word "Saloto" overlaps from the page proper onto the insert. Apart from showing that the inscription does refer to the insert, this makes it clear that this writer, whose work appears throughout the book, can have been, at earliest, contemporary with the insertion of these and the other inscribed copies. Since the Hand of the inscriptions seems to be that of the verso page numberings, it may well be that it is that of the man who made up the book as we now have it.

We may, then, be justified in putting forward the theory that the sheets, whether loose or in book form, were used by Cortona after his arrival in Rome as a student in 1614—a stage represented by the beginning of the first Hand, all the work of which is in the book. He kept them by him, possibly as a source for details of paintings some of which have been mentioned, and drawing on at least one page at a much later date. There is nothing to say when or by whom the various insertions were added or whether they were all put in at one time. After Cortona's death the next processes we may assume are the passing of the sheets or book to the second Hand who also draws on the sheets, and the recto numbering. At some stage the copies of the Polidoro and Maturino frescoes were added to the book; this is likely to have been done by someone other than Cortona himself. The book acquired its present form perhaps about 1700, when the twelve inscriptions were added and the pages finally renumbered. Not long afterwards—we cannot know whether by the same man—the two latest drawings, of a man and a woman in early eighteenth-century costume, were added.

GERARD BRETT

NOTES

1. The great majority of these identifications are the work of Dr. H. A. Thompson now of the Institute of Advanced Study, Princeton University (for the Roman Imperial sculptures) and of Mr. A. E. Popham, late Keeper of the Department of Prints and Drawings, British Museum. I am greatly indebted to both of them.
2. Lanciani, *The Ruins and Excavations of Ancient Rome*, p. 431.
3. I have not been able to consult N. Fabbrini, *Vita del Cavaliere Pietro Berrettini da Cortona* (Cortona, 1896).
4. Voss, *Malerei des Barock in Rom* (1924), pp. 242, 536.
5. *Ibid.*, pp. 246-7, 539.
6. They bear much the same resemblance to each other as the drawing and the picture

of the Palazzo Pitti "Age of Gold"; Giglioli, *Bolletino d'Arte*, ser. 2, II (1923), pp. 520-1.

7. A third drawing of this subject, also attributed to Cortona, is in the possession of Mr. E. P. Richardson, Director of Detroit Institute of Art. It differs from the picture very much as the sketchbook does, and seems to represent another stage in the evolution of the idea.

MOURNING WOMEN AT THE FUNERAL OF MAYA

THE RELIEF SCULPTURE illustrated on Plate 6 is a recent gift to the Museum from the Estate of Reuben Wells Leonard.¹ Six women are standing in attitudes of grief and despair, and a seventh is kneeling in front. None of the figures is complete, for the piece is a fragment from the wall decoration of an ancient Egyptian tomb which was destroyed long ago. Only a small part of the figure at the right edge of the piece is visible, and most of the kneeling figure is lost.

The incompleteness of the scene does not prevent it from conveying an impression of drama through the subtle and rhythmic lines of the figures and the realism of the faces beneath their beautifully diversified wigs. The women belonged to a funeral scene. Funerals occasionally entered into the scheme of tomb decoration early in the Pyramid Age (i.e. from about 2700 B.C.). Towards the close of the 18th Dynasty (i.e. about 1400 B.C.) they became increasingly common, as religious scenes gradually took the place of scenes from daily life, according to the fashion of the times. Groups of mourning women are conspicuous in these later, more elaborate pictures of funerals.

Funerals in modern Egyptian villages are still accompanied by wailing women who cover their heads with dust, although this and other vestiges of ancient customs are at last disappearing with the spread of Western civilization. Herodotus' description of Egyptian funeral customs in the fifth century B.C. is equally true for the present day and for the fourteenth century B.C.: "The following is the way in which they conduct their mournings and their funerals: On the death in any house of a man of consequence, forthwith the women of the family beplaster their heads, and sometimes even their faces, with mud; and then, leaving the body indoors, sally forth and wander through the city, with their dress fastened by a band, and their bosoms bare, beating themselves as they walk. All the female relations join them and do the same. The men too, similarly begirt, beat their breasts separately."²

Our women were partially clothed in a long form-revealing dress, which can scarcely be detected owing to the present condition of the piece. A faint trace of this dress is visible behind the thigh of the woman near the right edge of the fragment. The hem-line, had it been preserved, would have

prevented the unintentional illusion of nakedness. The women's breasts were bared in token of their grief, although one can scarcely perceive the garment at the waist where, according to other tomb pictures, it was tied.³

The detailed scenes recorded on the tomb walls show that the funeral of a wealthy Egyptian was an impressive event.⁴ The coffin, within its elaborate shrine, was carried to the tomb on a ceremonial boat drawn upon a sledge, usually by cows but sometimes by men alone, and milk was poured on the ground in front of it. Two women representing the goddesses Isis and Nephthys knelt and chanted dirges at the head and foot of the coffin. Their presence at the funeral is fitting for they are the wife and sister of Osiris, with whom the corpse became identified. Priests burning incense and reading funeral spells accompanied this catafalque. The enshrined canopic jars, which held the embalmed viscera, and the statues of the deceased were drawn on other sledges. The instruments and equipment for the burial rites were carried by priests, and long files of servants brought furniture, jars, boxes of personal possessions, food, drink, and flowers, for the comfort of the dead man in the next world. Family, friends, and notables walked with the cortège and, in distinct groups, professional female mourners, chanting, wailing, beating their breasts, tearing their garments, and covering themselves with dust. These mourning women usually walked in front of the catafalque, where they may have served as a chorus at regular halts in the journey, but they are sometimes shown elsewhere in the procession.

When the procession arrived in front of the tomb in the desert, it was met by musicians and dancers, and the revivication rites, the "opening of the mouth," were performed. The mummy was placed in an upright position, sometimes supported by a male relative, while priests purified it and touched it with various sacred instruments to restore its powers of speech and sight. A group of female mourners usually appears again in this scene behind the officiating priests. The widow knelt at the feet of the mummy (Plate 7 B⁵). She was often accompanied by other members of the family, who assumed attitudes of grief similar to those of the professional mourners. The coffin and burial objects were lowered into the burial chamber with further ritual, and then a funeral feast took place.

For the identification of our mourners the inscription along the top of the fragment has been of supreme importance. It is the end of a funerary prayer (reading from right to left), followed by the tomb owner's name and titles: *the Royal Scribe and Chief of the Treasury Maya* (Fig. 1).

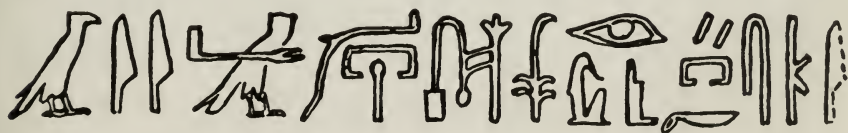


FIG. 1. The inscription of the Royal Ontario Museum's relief.

A tomb owned by a man bearing this name and titles was recorded and published more than one hundred years ago.⁶ Now inaccessible and probably completely destroyed, it was situated a little to the southeast of the pyramid of Unas at Saqqara, the cemetery of ancient Memphis. Among the few reliefs of Maya illustrated in this early publication are incomplete scenes of the tomb-owner receiving offerings, usually accompanied by ladies of his household. The pieces show the principal figures in rich festival dress, and the elaborate detail includes pet monkeys under the ladies' chairs. The

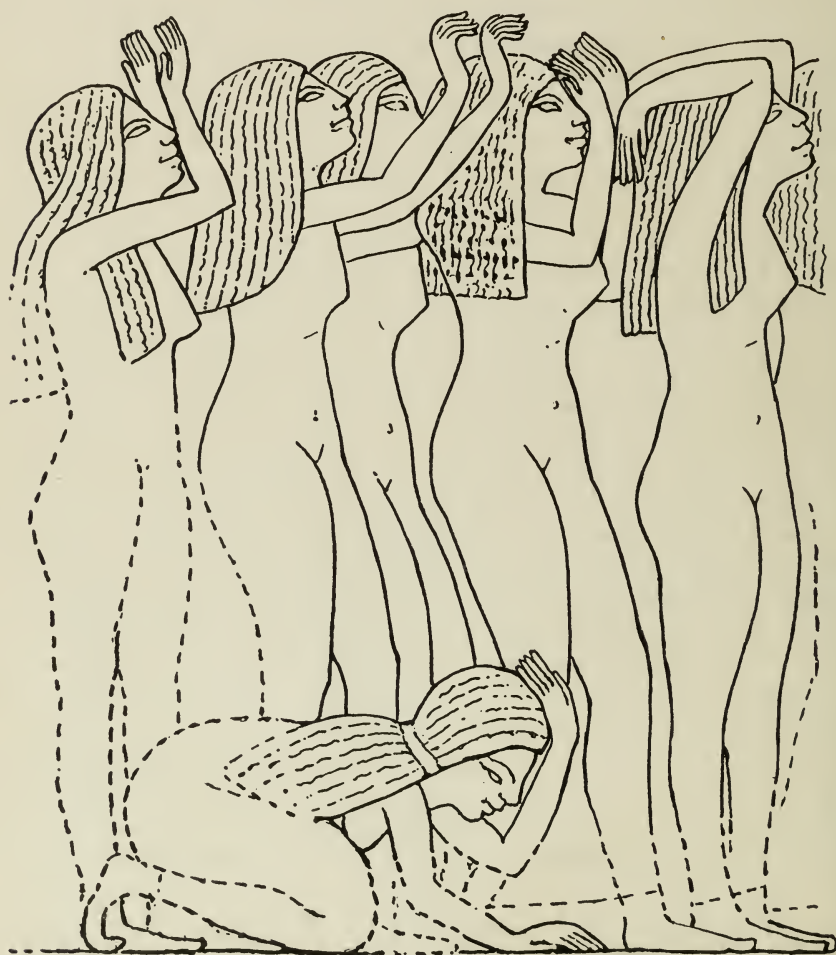
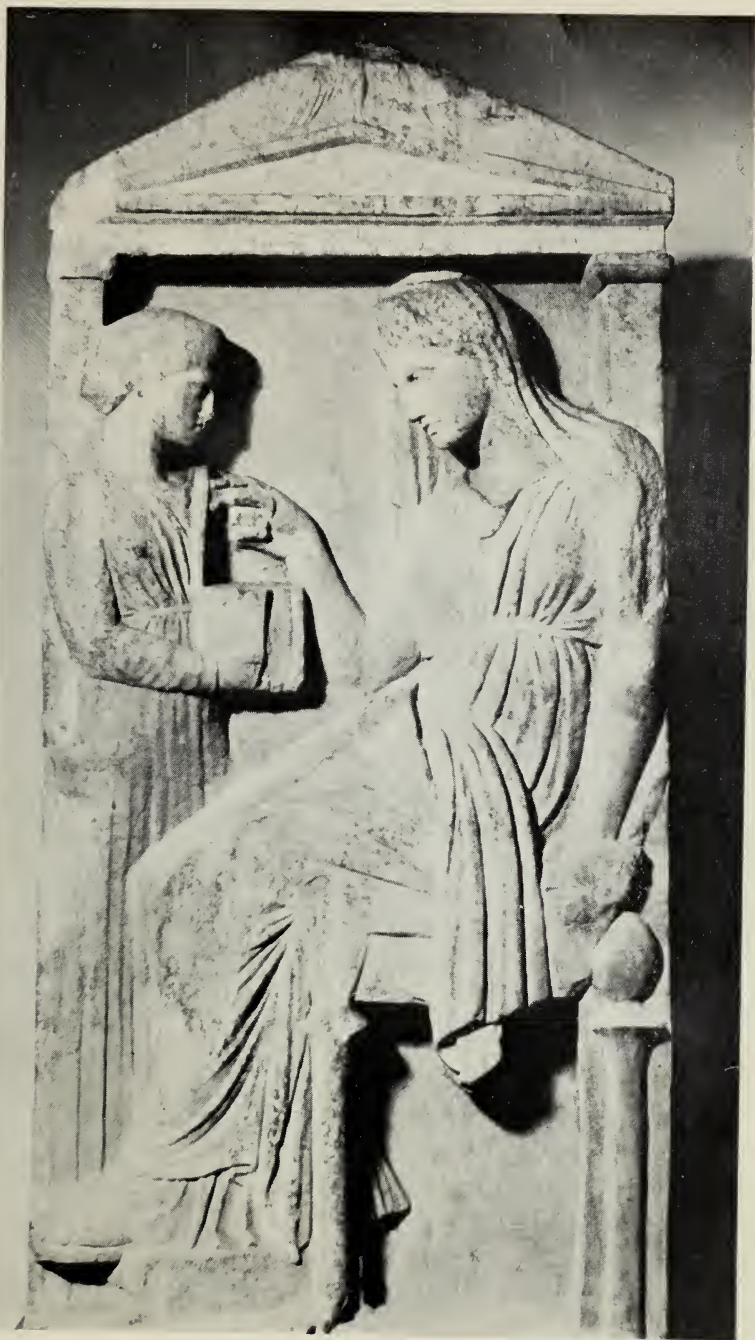
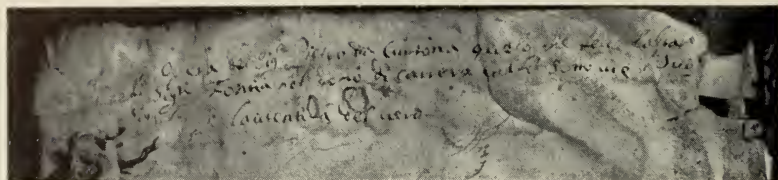


FIG. 2. The Royal Ontario Museum's mourning women reconstructed on the evidence of the Berlin relief (see Plates 6 and 7A).



Greek gravestone of the early fourth century B.C.



A (*above*). Inscription on the inside front cover of the sketch-book (L. 910.1).

B (*left, top*). Page 6ro. Reception of Marcus Aurelius.

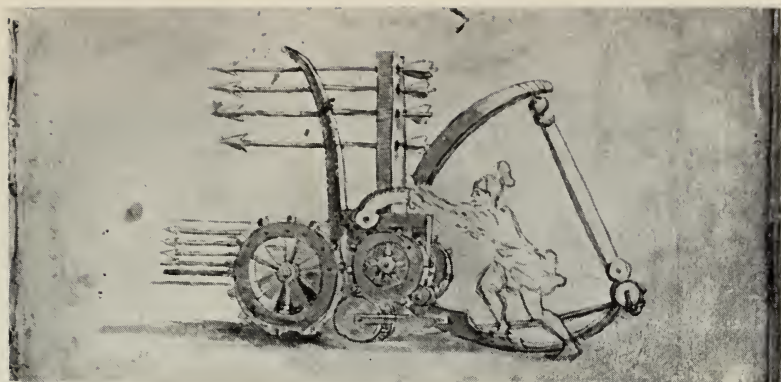
C (*left, bottom*). Page 28vo. After Lipsius' *Poliorecticon*.



A (*opposite top*). Page 26ro. After Lipsius' *Poliorecticon*.

B (*opposite centre*). Page 27vo. After the "Sacrifice to Cybele" fresco by Polidoro and Maturo.

C (*opposite bottom*). Page 2ro. Original drawing.



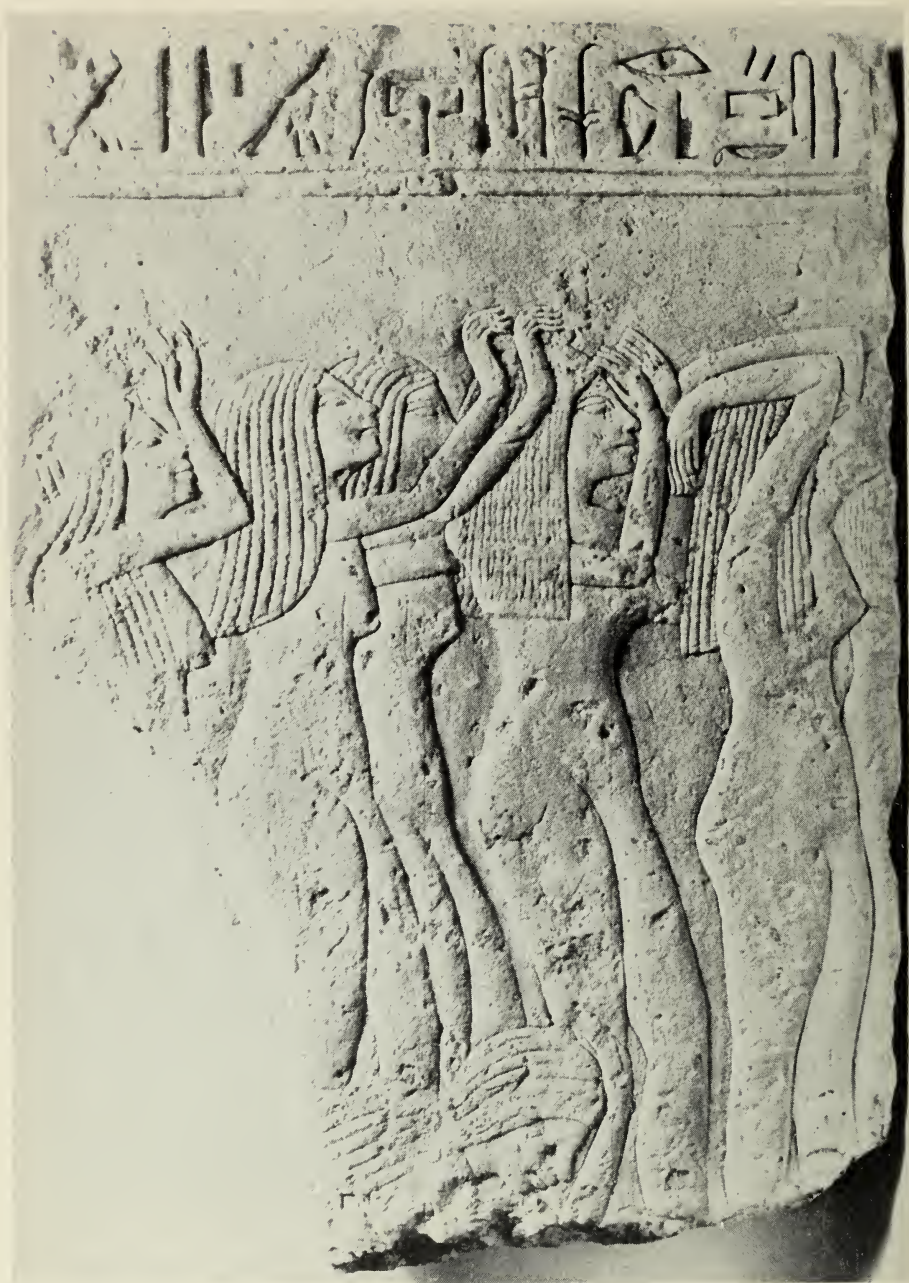


A (*top*). Page 23ro. Sketchbook version of the "Sacrifice" scene.
B (*bottom*). Page 44ro. Sketchbook version of altar and vase from the
"Sacrifice" scene.



A (*top*). Drawing, Dyce Collection, Victoria and Albert Museum (Dyce no. 200). Crown copyright reserved.

B (*bottom*). "Sacrifice to Diana" by Pietro da Cortona, 1653. Roma, Galliera Barberini.



Mourning women. Wall-sculpture from the tomb of Maya, Egyptian, second half of 14th century B.C., Royal Ontario Museum. Greatest height of fragment 18¼ in. (955.79.1). Gift of the Estate of Reuben Wells Leonard.



A (top). Part of a funeral scene, from the tomb of Maya, Berlin, Staatliche Museen. Height of block c. 21 in. (Wreszinski, *Atlas*, I, p. 388, detail.)

B (bottom). The funeral rites before the tomb. Wall-painting from the tomb of Nebamun and Ipuky. (Davies and Gardiner, *Ancient Egyptian Paintings*, p. 64, detail. Courtesy of the Oriental Institute.)

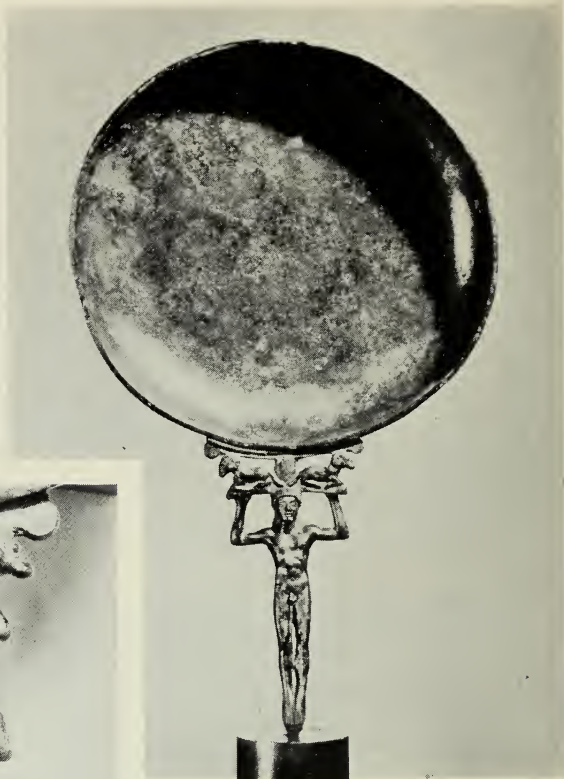


A (top). Pre-pottery and pottery Neolithic period at Jericho. *Proceeding from above counterclockwise:* (1) Thumb-indented brick (956.80.60). (2) Two axe-amulets. The smaller (955.166.78a) is apparently of malachite, although the surface has deteriorated to chrysocolla. The larger (956.80.14) is jadeite. (3) Two sherds of chevron-decorated pottery from Neolithic period (955.165.68K and 68C). (4) "Hog-backed" brick (956.80.59).
 B (bottom). Plastered skull of pre-pottery Neolithic period at Jericho (955.165.1).



A (*top*). Two juglets (*left* 955.165.87, *right* 955.165.51); a small bowl (955.165.50); and a spouted jar (955.165.57) from late Chalcolithic period (about 3200 B.C.) from Jericho.

B (*bottom*). Early Bronze Age pottery from Jericho. *Top row, left to right*: juglet (955.166.117); Khirbet Kerak ware sherd (955.165.73); juglet (955.166.153); "stump-based" jar (955.166.109). *Bottom row, left to right*: small bowl (955.166.108); large bowl with small lug handle and red slip burnished on outside (955.165.63); small bowl with inverted rim (955.166.114).



A (*above*). Archaic Greek bronze patera, from about 550-470 B.C. (957.161).

B (*left*). Archaic Greek bronze patera, detail.



A (*above, top*). Small pottery figurine. Cream paint on burnished red slip over brownish clay. From Nayarit, west-central Mexico. Height 6½ in. (957.28.1).

B (*above, bottom*). Pottery water jar in the form of a human head. Red, highly polished, flat bottom. From Colima, west-central Mexico. Height 6¼ in. (957.36).

C (*right*). Carved wooden mask. Senufo tribe, French Sudan-Ivory Coast. Height 15 in. (956.140).



Photographs of watercolour drawings of pictographs in and near Quetico Park, made by S. Dewdney.

A (*above*). One of the figures at "Picture Rock," Irving Island, Lac la Croix.

B, C (*right and below*). Depictions at Crooked Lake. It should be noted that the figures are shown out of their natural context.



names and titles of many offerers are given in hieroglyphs. The most interesting scene, however, is a funeral procession, with part of other funeral scenes above, at the right end of the single long register.⁷ This funeral procession was later acquired by the Berlin Egyptian Museum.⁸ Its left end is reproduced here on Plate 7 A. As recorded by Lepsius, its original position in the tomb was at the east end of the south wall of the tomb's pillared hall.⁹

About ten sculptured blocks from Maya's tomb were found re-used in the Coptic monastery of Apa Jeremias, and are now in the Cairo Museum.¹⁰ Among them are more family offering scenes; a large piece showing offerers and the adoration by Maya of the Hathor cow; and the specially fine scene of scribes numbering foreigners and humped cattle.

No other relief sculpture from Maya's tomb is known, but three seated statues in Leiden are believed to have come from it. They represent a man bearing the same name and titles as our fragment, and a lady named Meryt. A Meryt appears as a member of Maya's household in one of the reliefs published by Lepsius.¹¹

Without any additional evidence one would be tempted to assume that the Maya of our relief was the same person as the Maya of all these other sculptures. It would be particularly tempting to link it with the Berlin funeral procession (Plate 7 A), which has a distinctive inscription-register, edged above and below with a double line. The inscription-register on our relief immediately suggests a connection. On close examination, however, the left end of the Berlin relief shows a foot in kneeling position; to the right of it the oblique outline of a kneeling leg; and further still to the right, a hand touching the ground-line. These vestiges suggested the reconstruction of the woman on the ground shown in Figure 2. The other feet are suitably placed for the reconstruction of the standing figures, and the measurements of the Berlin relief conform.¹²

The left-hand standing figure in our group is clearly the last figure on the wall, which ends with Maya's name in both bands of inscription. It is possible that the group of women ends with the seventh figure, on the right edge of our fragment. But the group probably occupied at least as much space as the section of the Berlin scene shown in Plate 7 A, to judge by comparable scenes from other tombs and by the position of other faintly visible feet, to the right of the feet used in our reconstruction. The section preserved in the Lepsius drawing at the other end of the register¹³ shows four of the familiar booths filled with food, which was probably offered to the deceased by individual friends and relatives.¹⁴ The booths would occupy somewhat less than half of the total length of the register, and the mourning women about one-third of the space occupied by the booths. The funeral scenes from other tombs vary a great deal in the choice and arrangement of their episodes, and it is idle to guess the action that filled the intervening

space. But the "opening of the mouth" ceremony, with upright mummy, priests, and relatives, would be fitting, both spatially and iconographically.

The Berlin relief shows the hauling of three statues and what is perhaps the shrine that held the canopic jars. In the Lepsius drawing there is a vestige of a third register above the booths: the hoofs of cattle, the legs of a figure walking beside them, and of five immediately behind. This might well be the cows drawing the catafalque, and the priests who accompany it.

The style of both the statues and the relief sculpture from Maya's tomb leaves little doubt that he lived not earlier than the late Amarna period, and indeed, since minor figures bearing a name and a title compounded with the name of the god Amun occur in the reliefs,¹⁵ it is scarcely possible that the tomb was decorated before the reign of Tutankhamun. Style also makes a date later than the reign of Ramesses II highly improbable. But no inscriptional evidence survives to identify Maya with a certain reign. His relief sculpture is distinctive in style and rich in pictorial detail, and can be compared with stylistically similar sculpture from a number of other Memphite tombs of approximately the same period. Unfortunately most of these tombs are also insecurely dated. With them Maya has frequently been assigned to the Ramesside period. The weight of evidence, however, seems to be in favour of dating him to the reign of Tutankhamun or Horemheb, i.e. to the second half of the 14th century B.C.

The Maya statues in Leiden may be compared with a number of seated group-statues, similarly dressed.¹⁶ The type has been variously dated between the late 18th Dynasty and the Ramesside period.¹⁷ Remarkably similar in style and dress to the Maya statues is an anonymous group-statue in the British Museum.¹⁸ The heads of both the British Museum and the Leiden statues are less conventional than most 19th-Dynasty work. While the date of the British Museum group has long been disputed, the late 18th Dynasty has recently been reaffirmed for it, on inscriptional evidence supported by arguments of dress, portraiture, and naturalistic rendering.¹⁹

At the beginning of the 19th Dynasty (i.e. by 1300 B.C.) the relief sculpture of private tombs already betrayed signs of the lifelessness and careless draughtsmanship that became more and more pronounced during the Ramesside period.²⁰ Maya's reliefs are very fine technically, and in their vigour, realism, and compositional artistry they resemble the reliefs from Horemheb's Memphite tomb.²¹ They may be compared with the more conventional reliefs of Patenemheb in Leiden,²² whose name indicates that he lived before the end of the 18th Dynasty. The Maya scenes show the costume in vogue during the second half of the 14th century, which actually differs from the costume of the 19th Dynasty. The forms of the hieroglyphs in the Maya reliefs should also be compared with the inscriptions from these tombs of the late 18th Dynasty.²³

NOTES

1. Purchased in 1955, recent history unknown. Limestone. Greatest height of fragment, 18½ in. (46.3 cm.). Greatest width of fragment 13¼ in. (33.5 cm.). None of the original edges of the block survives. The surface is in good condition, and there is no restoration. There is no trace of colour. 955.79.1
2. Herodotus, II, 85.
3. The mourning women of ancient Egypt have been fully discussed by Werbrouck in *Les Pleureuses dans l'Égypte ancienne* (1938).
4. For brief accounts of funerals, as known from the wall-pictures, see Černý, *Ancient Egyptian Religion* (1952), pp. 102-6; Vandier, *La Religion égyptienne* (1949), pp. 112-14; Montet, *La Vie quotidienne en Égypte* (1946), pp. 311-17.
5. The tomb to which this scene belongs is usually dated to Amenophis III. Werbrouck suggests that it must be later on grounds of style, costume, and particularly the elaboration of its funeral scenes. It is dated to Ikhnaten-Tutankhamun by Lange and Hirmer, *Egypt* (Phaidon Press, 1956), p. 175.
6. Lepsius, *Denkmäler aus Aegypten* (1849-59), III, pls. 240-2; Porter-Moss, *Topographical Bibliography*, III, pp. 175-7, and map on p. 174 showing approximate location of the tomb.
7. Lepsius, *op. cit.*, III, pl. 242 a, b.
8. Wreszinski, *Atlas*, I, p. 388. This is the only photograph of the relief that I have been able to examine. The upper registers are missing, and I do not know whether they came to Berlin with the rest of the piece. On the other hand, the sliver of upper register seen here at the left end is entirely missing from the Lepsius drawing.
9. Porter-Moss, *op. cit.*, III, p. 176 (map).
10. Quibell, *Excavations at Saqqara, 1908-10*. The plate numbers are given in Porter-Moss, *loc. cit.* In several of Maya's reliefs he bears additional titles, among which are "Pasha," "Treasurer of the King of Lower Egypt," "Sole Companion," and "Fan-bearer on the King's Right."
11. Steindorff, *Journal Walters Art Gal.*, 5 (1942), pp. 9-10. I am greatly indebted to Dr. R. Anthes for this reference. The Leiden statues are a pair and single statues of Maya and Meryt. They are over-life-size, in elaborate festival dress, and of very high quality. (Boeser, *Beschr. deg. äg. Samml.* . . . Leiden II, 5-6, pls. 4-6). The lady is identified by title in neither the statues nor the relief.
12. The reconstruction was made after calculating that the height of the pictorial register of the Berlin piece (i.e. without the band of inscription) is c. 48 cm. The scale on the Lepsius plate was used to calculate the size of the Berlin relief and was verified by the measurements given by Lange in *Aegyptische Kunst.*, p. 115, for the seated statue in the scene (42.5 cm.). The height of our inscription-register and the estimated height of its pictorial register conform to this scale, since we know from the surviving section at the right end that the two registers are of equal height.
13. Lepsius, *op. cit.*, III, pl. 242 b.
14. Davies, *Tomb of Neferhotep* (1933), 42, pl. 21.
15. Lepsius, *op. cit.*, pls. 240 c, 241 b.
16. For the Leiden statues and their class, see Steindorff, *op. cit.*, pp. 9-17, and Scharff, *Aegypten (Handb. der Arch.)*, 1938, p. 605.
17. Steindorff follows Scharff in dating them to the Ramesside period. For earlier dating of the type, see *Enc. phot. de l'Art*, Cairo, 146, *B.M.M.A.*, 14 (1919), pp. 32-5, Schäfer u. Andrae, *Kunst des alten Orients* (1942), p. 939, and Notes 18 and 19 (below).
18. Budge, *Egyptian Sculpture in the British Museum* (1914), pl. 38; *British Museum Guide to the Egyptian Galleries (Sculpture)* (1909), p. 565.
19. Aldred, *New Kingdom Art in Egypt* (1951), p. 172.

20. These tendencies can already be detected in the Memphite reliefs of Horem, dated by inscription to the reign of Sety I (*Enc. phot. de l'Art, Cairo*, p. 150; *ibid., Louvre I*, pp. 90, 91; Werbrouck, *op. cit.*, pl. 35).
21. For composition, compare the Maya scene of numbering the humped cattle (Quibell, *op. cit.*, pl. 66) with the Horemheb scene of Asiatic prisoners (Steindorff, *Kunst der Aegypter*, p. 246). The more traditional subjects from Horemheb's tomb are stylistically close to other Maya scenes, for example, the Horemheb reliefs in Quibell (*op. cit.*), pls. 73 (1) and 74 (10). The treatment of our mourners reminds one of Horemheb's figures, such as those in the Brooklyn relief (*Egyptian Art in the Brooklyn Museum*, p. 48). If Weigall's historical argument for the early dating of the Berlin funeral scene of Neferrenpet is accepted (Weigall, *Anc. Eg. Works of Art*, p. 227), the latter may also be compared with Maya's work, for style and iconography.
22. Ranke, *Art of Ancient Egypt* (Phaidon), 277; Schäfer and Andrae, *op. cit.*, p. 386, which may be compared with the similar scenes from Maya, e.g. Lepsius, *op. cit.*, III, pls. 240 a, c, 241 a; Quibell, *op. cit.*, pls. 69 (5), 72 (1, 2).
23. Compare, for example, the Maya inscriptions with the Horemheb relief in Quibell, *op. cit.*, pl. 68 (1), and with the second Patenemheb relief quoted in Note 22, above. The Maya hieroglyphs considered as a whole appear less elongated than those in our relief, which are perhaps imperfectly spaced and proportioned owing to the fact that they are at the very end of a long inscription.

RECENT PALESTINIAN ACCESSIONS

THE ROYAL ONTARIO MUSEUM COLLECTIONS in the Palestinian field were acquired some years ago, mainly through Mr. John D. Whiting of the American Colony Stores in Jerusalem. They contained both archaeological material—pottery, figurines, bronze weapons, seals, ossuaries, bronze coffins, etc.—and ethnological objects—costumes, ploughs, bins, threshing-sledges, etc. As a whole they provided an excellent background for the study of Palestinian and Biblical History in so far as these could be documented from material objects.¹

One of the great weaknesses, however, was the fact that there was little or nothing from the periods before approximately 2,000 B.C. The period called "Middle Bronze I" by Dr. W. F. Albright, and "transitional Early Bronze—Middle Bronze" by Miss Kathleen Kenyon, was the earliest culture represented. This lack has now been remedied—during the last two years—by the accession of a considerable quantity of new material. The bulk represents the share which came to the Museum as a result of its collaboration with the British School of Archaeology in Jerusalem in the excavation of Jericho in 1955 and 1956. Material from the excavation season of 1953—including the plastered skull—were a gift to the Museum from the American Schools of Oriental Research as a result of the writer's directorship of the School in Jerusalem during its collaboration with the British School in

that year. The writer was able to bring examples of Khirbet Kerak ware, band-slip ware, and Ghassulian sherds and flints as a result of his own collecting. Most recently a small quantity of pottery, of several periods, was purchased from the Palestine Archaeological Museum in Jerusalem, Jordan. Exchange with the Oriental Institute of Chicago has provided a "tea-pot" from Megiddo (Middle Bronze I) and two Khirbet Kerak bowls from North Syria.

As a result, the Museum Palestinian collections have now a very good coverage of all cultural periods with few exceptions. The Pre-Pottery Neolithic cultures at Jericho are represented by one of the "hog-backed" bricks (Plate 8 A4), stone fragments of receptacles, etc. (from the earlier period, now dated by Carbon 14 tests to the early part of the seventh millennium B.C.) and by thumb-indented bricks (Plate 8 A1), floor plaster, stone bowl fragments and quern (with riding-stone), polishing stones, small axe-amulets (Plate 8 A2), and—most important—one of the famous plastered skulls (Plate 8 B) (from the later period, now dated by Carbon 14 to the end of the seventh millennium B.C.). Flints and bone tools from both periods are hardly represented, but it is hoped that, when the study of these has been completed in England, a representative collection may come to this Museum.

The beginnings of pottery manufacture in Palestine—represented by ware of the Neolithic period at Jericho—are illustrated by sherds of both the crude, undecorated pottery and the finer, burnished wares with chevron decoration (Plate 8 A3).

The Chalcolithic cultures of roughly the fourth millennium are represented by "Esdraelon Ware" sherds (donated by Père R. de Vaux from his excavations at Tell el-Far'ah), Ghassulian sherds and flints from the type site, sherds from a deep sounding made by the American Schools of Oriental Research at Tulul Abu el-Alayiq, and a fine selection of juglets, bowls, beads, and a jar from Tomb A94 at Jericho (Plate 9 A).

A complete series of the Early Bronze Age is still not at hand, but sherds of Khirbet Kerak and band-slip wares from soundings at the northern Tell esh-Shuneh carried out by James Melaart for the Jordan Department of Antiquities help fill the gaps. From Jericho again come bowls, juglets, and other pottery of EB Ia type (although the painted wares of the types best known from the excavations at Ai and Ophel are not well represented). Several large jars, a lamp, bowls, and assorted sherds cover the EB III period (Plate 9 B).

The transitional Early Bronze Age—Middle Bronze Age period was already well represented in the collections, but new material from Jericho adds to the scope and the variety of the collection. Lamps, jars, and daggers are of particular interest in this respect.

The wealth of Middle Bronze Age materials acquired from the Jericho excavations, particularly from the well-preserved tombs, ranging from scarabs to furniture fragments and from incised bone inlay to large jars, has already been described at length by Miss Needler in a previous *Bulletin* (No. 24, December, 1956).

The Museum had already a very fine collection of Late Bronze Age material. This has been supplemented with one fine example of the "Thothmes III" jug-type from the Jericho excavations carried out by Professor Garstang in the 1930's, a gift of the Palestine Archaeological Museum. Iron Age Tombs from Jericho provide some interesting and well-dated pottery types to add to our collection. Unfortunately, the collection still has only one example of Philistine pottery—a single sherd—once more the gift of the Palestine Archaeological Museum.

A rather interesting collection is the group of pottery from Moabite tombs of the ninth century B.C., a gift of the American Schools of Oriental Research, under whose auspices the writer dug the ancient Moabite capital of Dibon in 1952-53. The close relationships between the pottery of the Israelites in Palestine and that of their enemies, the Moabites, in the ninth century B.C. indicate the general unity of material culture which prevailed in Palestine and Transjordan at this time.

The Palestinian collections of the Royal Ontario Museum now provide a fine teaching aid for all those who are interested in the archaeology of Palestine. It is hoped that the gaps which still remain will be filled, as time goes by, by exchange with other Museums, by purchase, or by new expeditions.

A. D. TUSHINGHAM

NOTES

1. See *Palestine, Ancient and Modern*, A Handbook and Guide to the Palestinian Collection of the Royal Ontario Museum. By Miss Winifred Needler, Curator of the Near Eastern Department (Toronto: Royal Ontario Museum, 1949).

A GREEK BRONZE PATERA

A RECENT ACQUISITION to our collection of Classical Antiquities is a shallow bowl, a "patera," whose handle is shaped in the form of a naked youth (Plate 10 A and B). Thus treated the handle not only serves its practical purpose, but is decorative at the same time. Its function is helped rather than hindered by what our modern eyes might consider too elaborate and inappropriate a design for a handle: the roundness of the figure and its curves offer the hand a far firmer and more balanced grip than an undecor-

ated, streamlined handle would do. Considering the size of the pan and its weight, especially when the bowl was filled, a handy and balanced grip was particularly important.

The bowl is 1 foot (30 cm.) in diameter and about $2\frac{1}{4}$ in. (6 cm.) deep; the length of the handle is 8 in. (20.5 cm.), the length of the figure itself $6\frac{1}{2}$ in. (16.5 cm.). The naked figure of the youth is standing on tiptoe on a ram's head. The hair on the front of his head is rendered by vertical incised lines; on the back it is suggested by short horizontal incisions. Between the figure and the bowl there is an intermediate member: two symmetrical couchant rams on a plain horizontal bar are supported by the head and uplifted arms of the youth. Another bar, curved to match the rim of the bowl, resting on top of the rams' heads, terminates in a volute at both ends. A large palmette riveted to the underside of the bowl further strengthens its attachment to the handle. The entire figure of the youth, including his hands with outstretched fingers (the latter not visible on the photograph), is modelled on the back as well as on the front, whereas the bars and the rams are left flat on the underside. The colour of the patera is a fine brown with patches of green and red patina.

The patera was acquired from a dealer and no information on its provenience is obtainable. It belongs, however, to a well-represented class of the archaic Greek period and can be dated to about 550-470 B.C. This dating is confirmed by those instances where the context of the find is known, such as in the case of the fine Trebenishte handle¹ which was found in a tomb with some other very typical material of the third quarter of the sixth century B.C. In several instances, however, there is evidence that these archaic Greek paterae continued to be used into later times, since they have been found on Classical Greek, Hellenistic, and Roman sites, often in company with the corresponding later material.² Does this prove that they were treasured by their owners, and handed down from generation to generation as a cherished heirloom?

According to the recent classification of the patera handles by Gjødeseu which he bases on the varying form of the transitional member and other ornamental elements, our patera belongs to his "main type II B,"³ characterized by two rams forming the transitional member, and by the presence of the ram's head under the youth's feet. Another distinctive trait is the volute in front of the rams' heads and the fact that "the rams are small and compact, with a tendency to lean forward." A very close parallel is a patera in the Antiquarium in Berlin, which like our own is preserved complete with the bowl.⁴ Another very similar handle was offered at auction in Basle, Switzerland, in June, 1954.⁵

Bronze paterae of this general class have been found throughout the ancient Greek world from the western Mediterranean colonies to the Caucasian regions in the east. Scholars, such as Gjødeseu,⁶ Amandry,⁷ Schefold,⁸

and others, have tried to attribute their origin to particular centres of manufacture but they differ somewhat in their conclusions. According to Gjødesen our patera could be considered as a product of some of the South Italian workshops which generally were turning out coarser and artistically inferior imitations of the types originated in the Greek mother-cities, mainly those in Peloponnesus.

In many ways paterae can be compared with the Greek bronze stand-mirrors of roughly the same period.⁹ They have in common the three most important elements: the anthropomorphous handle, the circular element supported by it, and the transitional member connecting the two. The general similarity in style between the supporting figures of the mirrors and those of the paterae offers valuable clues for determining the centres where they were made as well as the influences these centres exercised upon one another. It is interesting to note that the production of both the stand-mirrors and the paterae with anthropomorphous handles is abandoned as soon as a freer representation of the human figure begins to develop in art generally. This is especially the case with the patera handles, which could be functional only so long as the figure remained in the stiff, frontal, archaic attitude. When once however art had progressed to the point of representing figures in relaxed position or even in motion, such figures for practical reasons were no longer suitable for a handle; the result was that the entire conception of a utensil with anthropomorphous handle was abandoned at the end of the archaic period. First the patera succumbed, and later, after some attempts at adaptation, the mirror.¹⁰

There has been much speculation as to the possible use of this type of paterae. One of the earliest theories was that they were simply used in the kitchen as cooking vessels.¹¹ That the patera had a cult use has been suggested by some scholars who would identify the human figure carrying rams as Hermes Kriophoros or as Apollo Karneios. This interpretation is hardly convincing, because in that case, as Gjødesen rightly says, the "main type I," which is earlier and has no rams, could not be explained. Another suggestion is that it might have been a vessel used for pouring water over the body when bathing. But here again the shape as well as the average size and weight of the patera make this rather improbable. On the evidence of the fact that a certain number of the paterae or patera handles have been found in graves and an even greater number of them in sanctuaries, Gjødesen thinks that they were used for sacrificial purposes: after the ritual libation they were deposited either as a votive offering to the deity in a sanctuary or as a gift to the dead.

None of these views can be definitely proved or disproved because no pictorial representation has so far been found in which the object is shown in its actual use.¹² The fact that in some cases these paterae are found in graves does not prove that they were used for a ritual libation to the dead;

they could have been deposited there just like any other object used in the lifetime of the buried person. As for their being found in sanctuaries, they may well have been offered to the deity simply as a gift, since they were obviously highly esteemed by their owners.

Perhaps we should reconsider the early theory, mentioned above, that they were used for purposes of cooking. It is more likely that, rather than for the actual cooking, the vessel was used as a kind of dish in which the already prepared food could be arranged attractively and brought into the dining-room where a servant would pass it from person to person. The appearance of a Greek dining-room in the house of a well-to-do family of this period, with its beautiful figured pottery and its handsome couches and coverlets, would certainly be enhanced by an elegant serving-dish such as our patera.

NEDA LEIPEN

NOTES

1. Cf. Mogens Gjødesen, "Bronze Paterae with Anthropomorphous Handles," *Acta Archaeologica*, 15 (1944), p. 132, fig. 3.
2. *Ibid.*, p. 135.
3. *Ibid.*, p. 121. So far as we know this patera has not been published before. It should be added to the hundred pieces listed by Gjødesen.
4. *Ibid.*, p. 121, No. 61, fig. 7.
5. Cf. *Catalogue XIV* (Monnaies et Médailles S. A. Basle, June 19, 1954), No. 24, p. 9, pl. 8.
6. Gjødesen, *loc. cit.*, pp. 140-2.
7. Pierre Amandry, "Manches de patère et de miroir grecs," *Mon. Piot*, 47 (1953), pp. 47-70.
8. Karl Schefold, "Griechische Spiegel," *Die Antike*, 16 (1940), pp. 11-37.
9. Cf. the article on a Greek bronze mirror in the *Royal Ontario Museum Bulletin of the Division of Art and Archaeology*, No. 25, June 1957, pp. 4-6, pl. 1.
10. Gjødesen, *loc. cit.*, pp. 166f.
11. Dubois, *Description des objets d'arts qui composent le cabinet de Feu M. le Baron V. Denon, monuments antiques* (Paris, 1826), as quoted by Gjødesen, p. 116.
12. Different suggestions for the use of the paterae are discussed by Gjødesen, *loc. cit.*, pp. 170-4.

SOME RECENT ACCESSIONS IN THE DEPARTMENT OF ETHNOLOGY

OF THE MANY interesting and important acquisitions in the Department of Ethnology during the past year, there is space to illustrate only a few. For the purpose, we have selected, somewhat arbitrarily, a West African mask, and a pottery head and a small figurine from Mexico.

The Senufo, or as they are sometimes called, the Sonofo or Siena are a populous tribe of about 800,000 people divided into some 25 smaller groups,

inhabiting the Ivory Coast, parts of French West Africa, and a portion of the Sudan. The impressive mask shown in Plate 11 C was made by the Senufo of the Ivory Coast; said to have been called a *fire-spitter*, it was worn horizontally, although for museum purposes it is best shown in a vertical position. It is carved from a dark wood, further darkened by much handling; the whole surface seems to have been treated with a medium such as oil, and most of the head was probably painted with red ochre, traces of which remain. The horns, however, appear to have been striped originally with a white pigment, which is discernible also on the teeth, but nowhere else on the head. The projecting beak has a resinous coating on the surface, also showing red pigment. Of a similar mask, Geoffrey Gorer, in his book *Africa Dances*, has this to say: "It was very sacred and only worn once a year at the end of the rains. It is a multiple mask, combining with a human face the attributes of the whole animal creation—the horns of the buffalo, the tusks of the boar and the elephant, the jaws of the crocodile, the ears of the antelope: on the forehead is a toucan and a chameleon . . ." ²¹ Our example is also exceedingly complex in design yet forcibly simple in its effect. Two small masks from the Senufo have been on display in the African gallery for many years, but this fine, large one makes a welcome addition to the collection.

As has been the case in the past, accessions in the American field have been rather numerous and highly diversified. Mention need only be made of the more interesting items, such as a collection of about one hundred pieces of bitten birch bark from the Cree of Saskatchewan, representative of a fast-disappearing art. From the Great Lakes region a small amount of Ojibwa material, including a bow and arrow, snowshoes, some wooden spoons and tools were added to the collection.

Space permits the illustration of only two of the American acquisitions shown in Plate 11 A and B. Both are the products of the potter's art in ancient Mexico, generally called "Tarascan." The smaller piece is a male figurine of brownish clay with cream paint applied over a burnished red slip. While it comes from Nayarit, the technique seems rather that of Chupicuaro ware. It probably represents a warrior wearing a short poncho, and crested helmet, and holding a large club or stick in both hands. The Director remarks as follows on this piece: "... The poncho-like garment is certainly a defensive cape of leather, wickerwork and quilted cotton meant to soften or deflect the blows of cudgels and perhaps, like football shoulder pads, to give the wearer a more powerful and ferocious look. As Tarascan men customarily went naked except for headgear, paint and jewelry, this exiguous armor must have necessitated expert agility and suggests that the heavy cudgels were used with two-handed downward blows rather than as slashing bats. However, it is usually difficult to distinguish in Tarascan art between representations of warriors and of participants in the ceremonial

ball-games which were as central a feature of meso-American social and religious life as are bullfights in Mexico today. Our pompous little game-cock, who comes from Nayarit, may equally well be a hero goalee as a warrior. . . ."

The other specimen illustrated is a water-vessel modelled in the form of a man's head, and is said to come from Colima (near the west coast of Mexico). Like so much of the pottery from that area, it is distinguished by an extreme economy of line and by bold, naturalistic modelling.

Together with a number of similar pieces from the Middle American field procured during the past year, these two signalise the desire of the Museum to build up its pre-Columbian holdings, which are now adequate only for the Zapotec culture among all the once-flourishing civilizations of Middle America. Popular interest in this field will, it is hoped, be stimulated by an important exhibition of pre-Columbian art to be held in the Museum during May-June 1958.

KENNETH E. KIDD

NOTE

1. G. Gorer *Africa Dances* (London, 1949), facing page 48.

PICTOGRAPHS FROM QUETICO

IN THE FALL of this year a collection of water colour drawings, photographs, diagrams, and paint samples was deposited with the Royal Ontario Museum, recording fully the Indian pictographs appearing on eleven cliff sites in Quetico Provincial Park (Plate 12).

This was made possible by the generosity and interest of the Quetico Foundation, the full co-operation of the Ontario Department of Lands and Forests, and the initiative of the Museum's Curator of Ethnology, Kenneth E. Kidd. The artist responsible spent two months in the Quetico area (between Lake Superior and Lake of the Woods), visiting the sites by canoe. The Department provided a base camp at French Lake, 500 miles of airplane transport, a canoe, cameras and film. The Foundation provided a salary and full expenses.

The pictographs were painted on granite and gneiss cliffs at the waterside in all the variations from brick-red to dull orange characteristic of the ferrous oxide family of pigments. They were undoubtedly painted from a canoe, the artist applying the pigment with his finger, or occasionally his whole hand. The binder is not known; whether or not it was fish oil, as seems likely, should be determined by tests of the samples collected. The

remarkable thing about the binder is its durability; all the evidence so far points to its having endured for anywhere from one century to four.

Style and subject matter vary widely. In the same group there may appear a sensitively-rendered naturalistic drawing beside a stiff abstracted pictograph, or a rough handprint. Draughtsmanship varies from excellent to rudimentary. Material may be skilfully arranged in one group, and so haphazardly in another that it is impossible to guess which pictographs belong to which group. Human figures, animal forms, and symbols of unknown meaning occur in equal proportions. Canoes are frequently represented, often with several occupants, once with a medicine (?) pole. Birds are confined to one site, with the exception of a highly conventionalised, sometimes anthropomorphic type, popularly identified as a "thunderbird." A few horned creatures and water serpents are the only examples of evidently supernatural subject matter. The one common quality that is apparent everywhere is a static feeling—an almost complete absence of what our culture conceives as being dramatic. No direct evidence appears to exist as to the identity of the artists who painted the cliff pictographs, nor that of the viewers, seen or unseen, for whom they were intended.

The recording of numerous other sites that are being reported in increasing numbers across Northern Ontario is likely to be undertaken in succeeding summers. Wherever the opportunity occurred enquiries were made concerning unvisited or unreported cliff paintings as a prelude to future work. Such material from a wide area would make possible a comparative study that could produce valuable clues as to the cultural influences of neighbouring tribes, and migrations during recent prehistoric times. It will be interesting, too, and perhaps instructive, to compare the cliff pictographs with those appearing on birch bark scrolls. Examples of these reproduced in Copway, Kohl, and Schoolcraft,¹ with interpretations, reveal that the pictographs inscribed on them were memory aids for the recitation of magical songs which enhanced the possessor's power in war, love, or the chase, and for which he paid a handsome price.

The artist made exact tracings from eight of these scrolls, presently in the possession of Mr. Keith Dalgetty of Fort Frances. Curiously, the birch bark pictographs are not only more abstract, but more detailed. These tracings are now available for study at the Museum.

SELWYN DEWDNEY

NOTE

1. George Copway, *The traditional history and characteristic sketches of the Ojibway Nation* (London, 1850); J. G. Kohl, *Kitchi-gami. Wanderings around Lake Superior* (London, 1860); Henry R. Schoolcraft, *Historical and statistical information . . . of the Indian tribes of the United States . . .* (Washington, 1851).

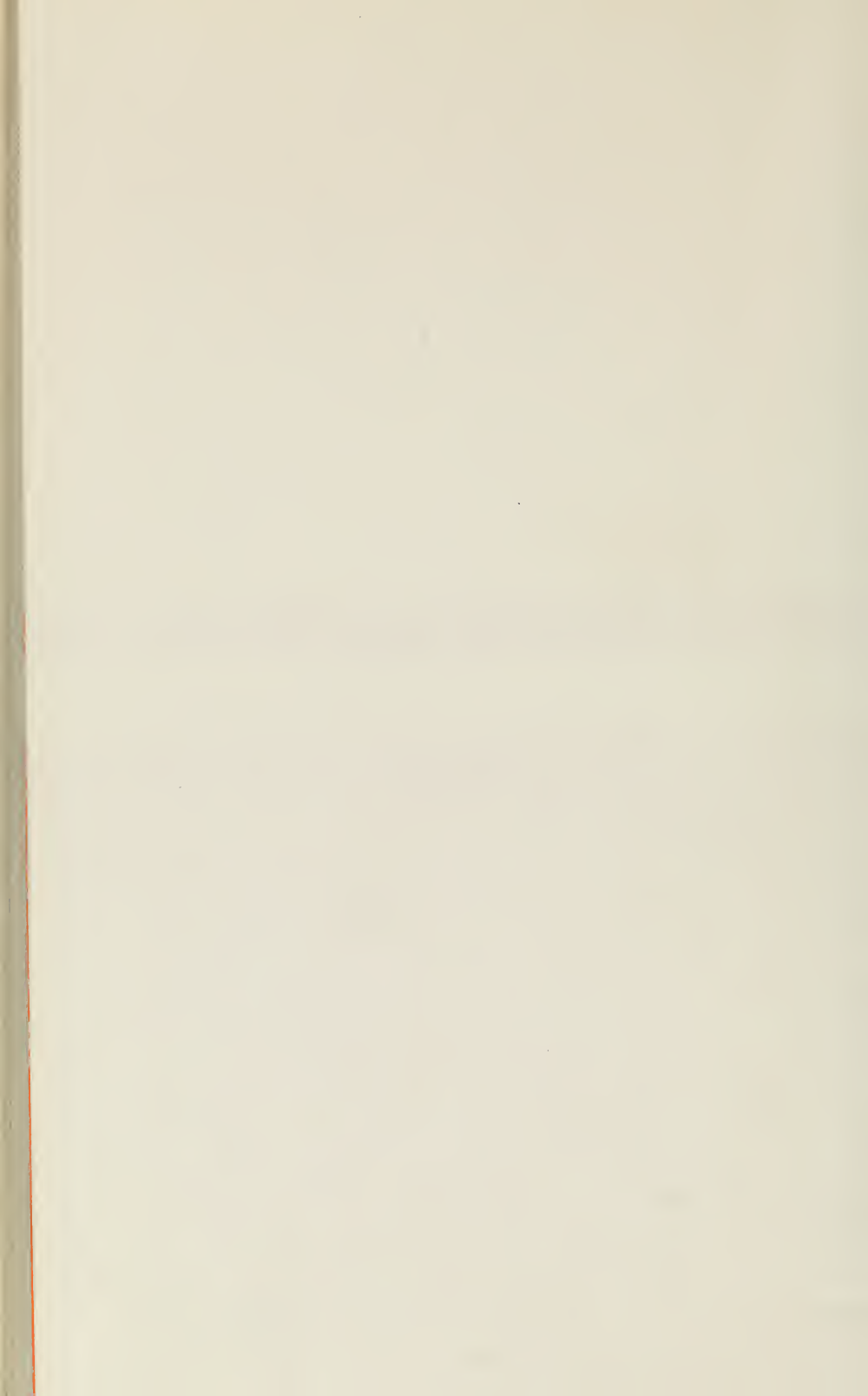
ROYAL ONTARIO MUSEUM PUBLICATIONS

- Fibres, Spindles and Spinning Wheels*, by Dorothy K. Macdonald (Mimeographed, 1944), price 50 cents.
- Outline Guide to the East Asiatic Section* (1950), price 15 cents.
- Chinese Court Costumes*, by Helen E. Fernald (1946), price \$1.10.
- Outline Guide to the Royal Ontario Museum* (1951; Section III deals with the Division of Art and Archaeology), price 50 cents.
- Excavating Ontario History*, by Margaret M. Thomson (published by the Division of Education, 1947), price 15 cents.
- Palestine, Ancient and Modern*, a Guide to the Palestinian Collection (1949), price \$1.50 (by post \$2.00).
- Picture Books: *Chinese Pottery Figurines; Egyptian Mummies; Black-figure and Red-figure Greek Pottery* (all 1950), 50 cents each.
- Books of the Middle Ages* (1950), price 35 cents.
- Suggestions for Excavating Indian Sites* (mimeographed, 1951), price 10 cents.
- The Chair in China*, by Louise Hawley Stone (1952), price \$2.00.
- Chinese Frescoes from the Royal Ontario Museum* (Museum Bulletins Nos. 12, 13, and 14 bound together), price 75 cents.
- Bulletins of the Royal Ontario Museum of Archaeology*, Nos. 17, 18, 19, 20, 21, 22, 23, 24, 25, price 75 cents each.
- Bulletins of the Royal Ontario Museum of Archaeology*, Nos. 7, 9, 10, 11, 15, 16, price 15 cents each.
- Ontario Handwoven Textiles*, by K. B. Brett (1956), price \$1.00.
- Bouquets in Textiles*, by K. B. Brett (1955), price 75 cents.
- "Sweet Water": *The Discovery and Mapping of the Great Lakes, 1522-1703*, price 50 cents.
- "Over the Rockies": *The Discovery and Mapping of the Canadian West, 1700-1886*, price 50 cents.
- The Art of Fine Printing: The Bible in Print* (1956), price 50 cents.
- "The Edith Chown Pierce and Gerald Stevens Collection of Early Canadian Glass," by F. St. George Spendlove (1957), price 50 cents.

OFFPRINTS

- "The Excavating and Historical Identification of a Huron Ossuary," by Kenneth E. Kidd. Reprinted for the Royal Ontario Museum from *American Antiquity*, Vol. 18, No. 4, April 1953, price 35 cents; heavy cover 45 cents.
- "Archaeology and the Canadian," by A. D. Tushingham. Reprinted from *Queen's Quarterly*, Kingston, Winter 1956, price 30 cents.
- Archaeology*, Summer 1955, Vol. 8, No. 2, price 25 cents.
- "A Reredos from the Workshop of Jan Borman at the Royal Ontario Museum of Archaeology, Toronto," by Gerard Brett. Reprinted from the *Gazette des Beaux Arts*, Summer, 1954. Price 50 cents.
- "Chinese Mortuary Pillows in the Royal Ontario Museum of Archaeology," by Helen E. Fernald. Reprinted from the *Far Eastern Ceramic Bulletin*, Volume 4, No. 1, March 1952, price 75 cents.
- "The Canadian Watercolours of James Pattison Cockburn, 1779?-1847," by F. St. G. Spendlove. Reprinted from the *Connoisseur*, May 1954, price 25 cents.
- "Niagara Falls Pictured," by F. St. G. Spendlove. Reprinted from *Antiques Magazine*, April 1956, price 25 cents.
- "The Furniture of French Canada," by F. St. G. Spendlove. Reprinted from the *Connoisseur Year Book*, 1954, price 50 cents.

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